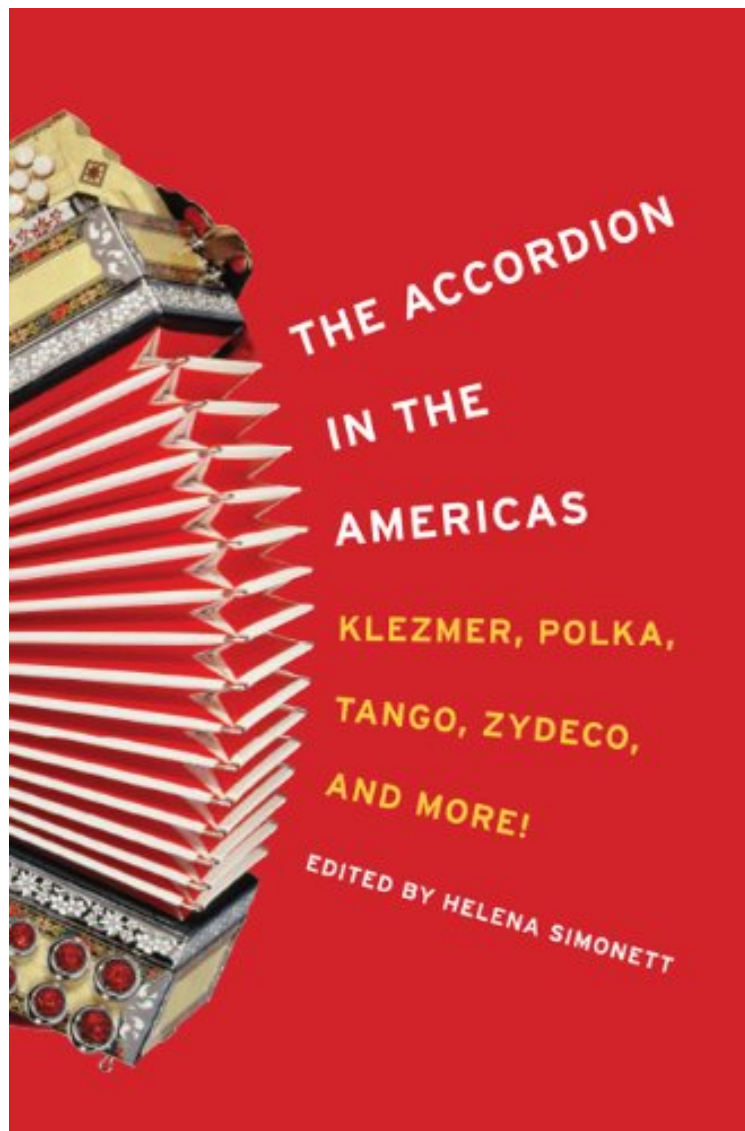


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The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More! (Music in American Life)

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From Brand: University of Illinois Press : The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More! (Music in American Life) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Accordion in the Americas: Klezmer, Polka, Tango, Zydeco, and More! (Music in American Life):

0 of 0 people found the following review helpful. A comprehensive historyBy Joseph KnasinskiThis was an in-depth

and comprehensive history of one of my favorite musical instruments. The book covers how the instrument and music evolved throughout America. It is well written and enjoyable to read. I learned a great deal from the book and it also introduced me to some new musical styles that I had not listened to before. Highly recommended. 0 of 0 people found the following review helpful. History of Accordion, yes. By ValP This book is worth buying as an accordion lover. The author did a good job arranging the chapters and the contents within. 6 of 10 people found the following review helpful. Nice try, but not spot on. By Willard P. There is a wealth of information in this book; however, some of the information is of doubtful veracity and accuracy. I can't vouch for all of the contributing authors, but Marion Jacobson is an outstanding example of dubious, if not actually intentionally bad fact-checking. I'm not sure what she has against my father, but Ms. Jacobson certainly misread his intent when he wrote his article about playing Bach on the accordion as an "attack on the Stradella system." It was more of an explanation of why the free bass system was more suitable for Bach. And she can't seem to get the name of the accordion course he wrote straight. My father, Willard A. Palmer, Jr., was the author of the Palmer-Hughes Accordion Course, not "the Palmer method." The "Palmer Method" was a penmanship guide that had nothing to do with the accordion or my father. She also seems to think that my father was against the teaching of popular music, or that he felt that popular music on the accordion somehow damaged the value of the instrument. Nothing could be further from the truth. With people like Marion Jacobsen, who is nothing more than a sensationalist, writing articles for this book, how accurate can the rest of the information be?

"A fascinating look at the musical culture of the South. . . . Thoroughly Southern, spicy, real, and lots of fun."--Library Journal
"The Accordion in the Americas tells of the symbolism of the accordion and the role the instrument and its genres play in a variety of cultures. Few world instruments are as pervasive as the accordion and few are as under-represented in scholarly literature."--Journal of Folklore Research